

PRACTICAL INSTRUMENTATION

BY

RICHARD HOFMANN.

TRANSLATED BY

ROBIN H. LEGGE.



PART III.

STRINGS AND WOOD-WIND COMBINED.



LONDON
AUGENER & C^o.




NEW YORK
G. SCHIRMER.

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INDEX.

Part I.

The strings.

The Violin. its compass and technical possibilities, 1. — Tone-colour of the four strings, 2. — Ornaments, 3. — Wide intervals, 3. — Double stopping, 3. — Triple stopping, 5. — Quadruple stopping, 6. — Tremolo vibrato, 9. — Tremolo legato, 9. — Sul Ponticello, 10. — Pizzicato, 10. — Mute (Sordini), 10. — Col Legno, 12. — Harmonics and their notation, 12. — **The Viola**, compass, technique, and tone-colour of its four strings, 15. — Double stopping, 16. — Triple stopping, 17. — Quadruple stopping, 17. — Harmonics, 18. — **The Viola d'amour**, 19. — **The Violoncello**, its compass, technique, and the tone-colour of its four strings, 20. — Wide intervals, 21. — Bowing, 22. — Double stopping, 22. — Triple stopping, 22. — Quadruple stopping, 23. — Tremolo vibrato, 23. — Tremolo legato, 24. — Pizzicato, 24. — The Mute (sordini), 24. — Harmonics, 24. — **The Contra (or double-) bass**, Technique, 26. — Bowing, 27. — The facilitating of difficult passages etc., 28. — The tremolo vibrato, 30. — Pizzicato, 31. — Harmonics, 31.

Examples and exercises. Chorals for string-quartet, 32. — Chorals for string-quintet, 32. — Ditto for trio, 33. — The string-orchestra, 34. — Effect of the strings in extended or close harmony, 35. — Unison, 35. — The division of long diatonic or chromatic passages among various stringed instruments, 36. — The use of dissonant passing notes or changing notes, 37. — The doubling of various intervals in orchestral music, 39. — Of progressions of octaves and fifths, 41. — The use of strings in orchestral music, 42. — Of the combination or combined effect of the strings, 42. — Contrast of the strings among themselves, 42. — Examples in score, 43—60. — Working out of small pieces for string-quartet, 61—63. — Various methods of working a theme for string trio or quartet, 64—65. — Dances for quartet, quintet or small string band, 66—73. — Arrangement of a theme for small or large string-band, 74—77. — Various tone colours produced by mixing the strings, 78. — Songs with accompaniment of quintet or string band, 79—82. — Pieces for violin, viola, or violoncello, with string accompaniment, 83—87. — Arrangement of old and new pianoforte pieces for string orchestra, 88—95.

Part II.

The wood-wind.

The large flute (in C), 2. — Ditto (in D flat), 4. — Ditto (in E flat, 'third flute'), 4. — **The small flute** (in C, D flat and E flat), 5 and 6. — **The Flute 'd'amour'**, 6. — **The Flageolet**, 6. — **The Czakan**, 6. — **The Oboe**, 7. — **The English Horn**, 9. — **The Oboe d'amour**, 10. — **The Oboe da Caccia**, 10. — **The Bassoon**, 10. — **The Double Bassoon**, 13. — **The Sarrusophone**, 14. — **The Clarinets**, 14. — **Alto clarinets**, 19. — **The Bassethorn**, 19. — **Bass clarinet**, 19. — **The Saxophones**, 20. Their compass, tone-character in the various registers and their capabilities and use. — The number of wood-wind instruments which are used in various sized orchestras. — Notation of wood-wind in the score. — Tone-colour of several instruments sounding simultaneously in different registers, 21.

Score examples 22—32. — Examples and exercises. Three and four part chorals for wood-wind, and the arrangement of piano pieces for four wood-wind instruments, 33—37. — The strengthening of weak, or the weakening of too strong-sounding registers, 37. — Chorals and free arrangement of pianoforte pieces for 5, 6, 7, 8, 9, 10, 11, 12, 13, 14 and 15 wood-wind instruments 38—82. — Songs with accompaniment of wood-wind, 83—85. — Examples with explanations and effects.

Part III.

Strings and wood-wind combined.

Exercises and examples. Chorals for strings and wood-wind in various numbers and combinations, 1. — Remarks on the combination of strings and wood in view of their tone-characters, 2—3. — Exercise 3. -- Use of strings and wood in free composition.

Score examples, strings and wood in various combinations, 4—29. — Exercise, 30. — Songs or Arias for voice with assistance of string and wood accompaniment. Exercise 30. — Pieces for flute, oboe, clarinet or bassoon with accompaniment of the strings or wood-wind. — Score examples in which strings and wood enter singly or doubled as solo instruments in combination with other instruments, 31—53.

Part IV.

The Horns.

The Wald- and Ventil-horn, 1. — **The Bugle-horn,** 15. — **The Bugle,** 16. — **The Alto-horn,** 16. — **The Tenor-horn,** 16. — Their compass, tone character, capabilities and value in the orchestra.

Examples, the horns as obligato solo instruments, 7—10. — The number of horns in general use among composers and their position in the score, 10. — The use of the various pitches of the horn. 10—13. — **Tuning** or pitch by the use of ventils, 14.

Examples and exercises. Chorals for 3 and 4 horns, 17—18. — Secular songs (male-choruses) for 4 horns, 19. — The use of horns in male choirs, 19. — Chorals for 4 horns generally in extended harmony, 19. — Chorals for 5 horns, 20. — Secular songs (mixed chorus) for 4 horns, 21. — Examples of transcription of songs and other pieces for horn solo with accompaniment, 1) of the piano, 22. — 2) of strings, 24. 3) of wood wind, 25. — Exercise. Chorals for strings and horns, 26.

Score examples, the horn or horns as solo instruments with accompaniment of strings, 26—30. — Exercise. Arrangement of chorals for wind and horns, 30—37. — Score examples. Combination of wood-wind and horns, 38—50. — Exercise. Transcription of songs for solo voice with accompaniment of wood-wind and horns, 51. — Exercise. Transcription of piano pieces for wood-wind and horns in various numbers, 51—57.

Part V.

The Combination of Strings, Wood-wind and Horns.

Exercise. Transcription of chorals for strings and wood-wind with horns, 1. — Exercise. Songs for voice with accompaniment of these instruments, 1.

Score examples. 1) Strings and wood with horns in alternation. 2) Strings and wood in diatonic and chord progressions, 2—8. — Score examples. The strings and wood with horns in various quantities as an independent orchestral body, as solo, accompanying or to fill in the harmony, 9—54. — Exercise. Solos for one string, wood, or horn with accompaniment of these instruments, 54. — Exercise. Small pieces with free arrangement for these three instrumental groups, 55.

Part VI.

The trumpets, cornets, trombones, tubas and instruments of percussion.

(Explanation of their compass, tone character, capabilities and use.)

The natural trumpet, 1. — **Ventil trumpet**, 2—10. — Score examples a): Trumpets as solo instruments alone or used in conjunction with other instruments, 11—20. — Examples and exercises for 2, 3 and 4 trumpets, 21. — **The Alto trumpet**, 23. — **Tenor trumpet**, 23. — **Bass-trumpet**, 23. — **Piccolo cornet**, 24. — **Cornet-à-pistons**, 24. — **Alto cornet**, 25. — **Alto trombone**, 26. — **Tenor trombone**, 27. — **Bass trombone**, 30. — **Double-bass trombone**, 32. — Examples with 3 and 4 trombones, 33. — Score examples, the trombone as solo and bass instrument, 35. — Score examples b): With the use of all the hitherto described instruments and trombones, 36—44. — **Ventil trombones**, 45. — **Tubas**, 45. — Score examples c): With use of the tuba, 46—50. — The tubas in Wagner's 'Ring', 50. — **The Serpent**, 51. Score exercise. — **The bass horn**, 52. — **The bass ophicleide**, 52. — Score examples d): With use of ophicleide, 52—53. — **The alto ophicleide**, 54. — **Double-bass ophicleide**, 54. — **Bombardon**, 54. — **Tenor-bass**, **Bass bugle**, **euphonium**, **bariton**, 54. — Exercises and examples. Use of trumpets, cornets, trombones and tuba in combination in four parts, 55. — Exercises and examples. Use and combining of trumpets, cornets, trombones and horns, 57. — Exercises. Arrangement for trumpets, cornets, or trombone solo with piano accompaniment or strings or wood-wind, 58—59. — Exercises. Chorals for trumpets, horns, trombones and tuba, 60. — Exercise. Use and combination of all wood and brass, 66. The percussion instruments. — **The drums**, 67—71. — Score examples e): Drums with wood, brass and strings, 72—90. — Exercises. Chorals for full orchestra, 91—94. — **The big drum**, 95. — **Cymbals** 96. — **Small or military drum**, 97. — **Roll drum**, 98. — **Triangle**, 98. — **Basque drum**, 99. — **Tambourine**, 99. — **Tamtam**, 99. — **Castagnets**, 100. — **Glockenspiel**, 101. — **Xylophone**, 101. — **Bells**, 102. — Score examples f): Percussion instruments with strings, wood and brass, 103—113.

Part VII.

Harp, Mandoline, Zither, Guitar, Piano (Cembalo), Cymbal, Organ and Harmonium.

Harp, 1. — **Mandoline**, 15. — **Zither**, 16. — **Guitar**, 17. — **Piano (Cembalo)**, 17. — **Cymbal**, 17. — **Organ**, 17. — **Harmonium**, 23. — Their use and value in the orchestra.

Score examples a): Use of the harp with the other instruments, 6—15. — Score examples b): Organ alone and with other instruments, 19—22. — Score examples c): With dissonant changing and passing notes, 25—31. — Different arrangements of the orchestra, 32. — Dynamic nuances, 32. — Contrast, 33. — Of instruments in solo and choral singing, 33. — Of tone-painting, 34. — Arrangement of dances, 34. — The addition or subtraction of different instruments; 35. — Exercise. Dances for small, medium or grand orchestra, 35. — Score examples d): 37—53. — Score examples e): Tutti passages, 54—61. — Exercise. Marches in concert-form, 62. — Exercise. Arrangement of piano pieces for orchestra in a variety of ways, 62. — Examples mostly for full orchestra, 63—87. — Of church and secular music for soli, chorus and orchestra, 87.



PART III.

Strings and wood-wind combined.

The combination of strings and wood-wind as an independent orchestral body can be used in chorales in slow progressing and sustained harmonies as well as in single chords, as will be seen below.

Exercise I.

Strings and wood-wind.

- a.* (1, 2, 3 wood-wind instruments.)
 1 wood-wind 1 flute: treble and Viol. I in unison or higher 8^{ve}
 2 wood-wind 2 clar.: (alto and tenor) or (treble and bass)
 3 wood-wind 1 flute: (treble), 2 clar. (alto and tenor)
 2 clar.: (alto and tenor), 1 basson (bass) or
 2 clar. (treble and alto), 1 basson (tenor)
- Cf. Part I, Exercise I^a, Example *a, b, c*, small string-band.
- b.* (4 wood-wind instruments.)
 2 clar., 2 bas., cf. Part II, Exercise I^b, Example 1^c
 1 flute, 2 clar., 1 bas., cf. Part II, Exs. I^c, Example 2^c
 1 flute, 1 ob., 1 clar., 1 bas., cf. Pt. II, Exs. 1^c, Exam. 2^e
- Cf. Part I, Exercise I^a, Example *a, b, c, d*, small string-band
- c.* (5 wood-wind instruments.)
 1 flute, 2 clar., 2 bas., cf. Part II, Exs. II^a, Exam. 1^a or 2^a
 1 fl., 1 ob., 2 clar., 1 bas., cf. Pt. II, Exs. II^a, Exam. 1^b or 2^b
 2 flutes, 2 clar., 1 bas., cf. Part II, Exs. II^a, Exam. 1^d or 2^e
 1 flute, 1 oboe, 1 clar., 2 bas., cf. Pt. II, Exs. II^a, Exam. 1^f
- Cf. Part I, Exercise I^a, Example *a, b, c, d*, small string-band
- d.* (6 wood-wind instruments.)
 2 flutes, 2 clar., 2 bas., cf. Part II, Exs. III^a, Exam. 1^a or 2^a
 2 oboe, 2 clar., 2 bas., cf. Part II, Exs. III^a, Exam. 1^b or 2^c
 1 fl., 1 ob., 2 clar., 2 bas., cf. Pt. II, Exs. III^a, Exam. 1^c or 2^b
- Cf. Part I, Exercise I^a, Example *a, b, c, d*, small string-band
- e.* (7 wood-wind instruments.)
 2 fl., 1 oboe, 2 clar., 2 bas., cf. Part II, Exs. IV^a, Exam. 1^a
 1 fl., 2 oboe, 2 clar., 2 bas., " " " " " " 1^b or 2^a
 2 fl., 2 oboe, 2 clar., 1 bas., " " " " " " 2^b
 2 fl., 1 oboe, 2 clar., 2 bas., " " " " " " 2^c
 2 fl., 2 oboe, 1 clar., 2 bas., " " " " " " 2^d
 1 fl., 2 ob., Engl.-h., bas. clar., 1 bas. doub. bas. cf. Pt. II, Exs. IV^a, Ex. 3^a
 2 fl., 2 cl., basseth, 1 bas. cl., 1 bas. doub. bas. cf. Pt. II, Exs. IV^a, Ex. 3^b
- In *f* or *ff* with string-orch. Cf. also
 Part I, Exercise I^c, Example *a, b, c, d*,
- f.* (8 wood-wind instruments.)
 2 fl., 2 ob., 2 cl., 2 bas., cf. Part II, Exs. V^a, Exam. 1^a, 1^b or 2^a
 2 fl., 2 ob., 2 cl., 2 bas., cf. Part II, Exs. V^a, Exam. 1^c or 1^d
- Cf. Part I, Exs. I^a, Exam. *a, b, c, d* and
 " " " " I^c, " " " "
- g.* (9 wood-wind instruments.)
 2 fl., 2 ob., 2 clar., 2 bas. doub. bas., cf. Part II, Exs. VI^a, Exam. *a*
 1 fl., 2 ob., Engl.-h., 2 cl. bas. clar., 2 bas., cf. Pt. II, Exs. VI^a, Exam. *b*
 2 fl., 2 ob., 2 cl., 1 bas. cl., 1 bas. doub. bas., cf. Pt. II, Exs. VI^a, Exam. *c*
- In *f* and *ff*, cf. Part I, Exs. I^c, Exam. *a, b, c, d* and
- h.* (10 wood-wind instruments.)
 2 fl., 2 ob., 2 cl. bas. clar., 2 bas. doub. bas., cf. Pt. II, Exs. VII^a, Exam. *a* or *b*
 2 fl., 2 ob., 2 cl. bas. clar., 2 bas. doub. bas., cf. Pt. II, Exs. VII^a, Exam. *a, b* or *c*
- Cf. Part I, Exs. I^a, Exam. *b, c* and
 In *f* or *ff*, cf. Part I, Exs. I^c, Exam. *a, b, c, d* and
- (11 wood-wind instruments.)
 2 fl., 2 ob., Engl.-h., 2 clar. bas. clar., 2 bas. doub. bas., cf. Part II, Exs. VIII^a, Exam. *a*
 1 picc., 1 fl., 2 ob., Engl.-h., 2 clar. bas. clar., 2 bas. doub. bas., cf. Part II, Exs. VIII^a, Exam. *b*
- Cf. Part I, Exs. I^a, Exam. *c, d* and
 In *f* and *ff* cf. Pt. I, Exs. I^b, Exam. *a, b, c, d* and
- (12 woodwind instruments.)
 1 picc., 2 fl., 2 ob., Engl.-h., 2 clar. bas. clar., 2 bas. doub. bas., cf. Part II, Exs. IX^a, Exam. *a*
 In *f* or *ff* cf. Pt. I, Exs. I^c, Ex. *a, b, c, d* and 1 picc., 1 fl., 2 ob., Engl.-h., 2 cl. bas. clar., basseth, 2 bas. dcub. bas., cf. Part II, Exs. IX^a, Exam. *b*

These combinations should be noted with those which occur in practice. In the full score the wood-wind instruments are placed above the strings, as a glance at the following examples in score will show.

Remarks concerning the combination of the wood-wind and strings with regard to the character of tone.

In the previous part we have shown how the strengthening of the weaker and the fining down of the stronger registers of the wood-wind were effected. Here we propose to do the same for the wood-wind and strings in combination.

The entire compass of the flute and oboe combines with the tones of the violin in unison in all registers, whereby the colours of the various registers of the flute and oboe almost disappear. The deep and middle register of the flute gain in power and richness by the union with the violin in unison; the higher and highest registers in brilliancy and sharpness. The flute unites well, too, with the violin in octaves, but the flute must play the higher octave, except under special circumstances.

The deep and middle registers of the oboe are rather weakened by conjunction with the violin in unison, but the tone of both instruments together becomes fuller and rounder; the higher register gains in strength.

The compass of the clarinet combines well with the various registers of the violoncello, viola and violin. And the deep and middle registers of the clarinet can be strengthened by the violoncello in unison, the deep register of the former gaining a more powerful and rich tone, and the middle becoming fuller and sharper. If the deep and middle registers of the clarinet are strengthened by the viola in unison, the tone is very full, but there is not so much power and expression as when clarinet and violoncello play in the same pitch. The middle and high registers of the clarinet are of good effect when combined with the violin in unison, yet the latter would be in danger generally of being overpowered in *f* passages, unless a number of instruments are used. The combination of clarinets and violoncello, or violin in the octave, is sometimes met with.

The tone of the English-horn combines advantageously in its entire register with the viola in unison, and with certain of the higher tones of the violoncello; but the effect is not so good when the violin is employed. Very rarely indeed is this instrument utilised in conjunction with these stringed instruments in unison; in unison or, indeed, in the octave, the oboe or bassoon are better.

The bass-clarinet is less often used, but it combines well with violoncello, and, in unison, with viola.

The bassoon, whose compass is similar to that of the violoncello, except that it has the low *b* natural, is also very effective and often used. Its middle and high register combines well with the viola in unison, as often occurs in practice. The deep register may be used with the double bass in unison or octaves, the bassoon playing the higher notes. Occasionally the bassoon and violin occur together in octaves.

A very strong and rich tone-colour may be obtained by playing a *cantilena* passage on violins, viola (*G*- and *D*-string) and violoncello in unison, and clarinets (in the deep and middle registers) and bassoons. When the higher strings and clarinets play a melody in the deep register, and the violoncellos, bassoons, bass-clarinet and double-bass play an octave lower, the tone is still more powerful.

For the doubling of the wood-wind in unison or in octaves see Part II.

The following exercises show the use to be made of these instruments.

1. Each of the forementioned instruments can be used for every purpose, whether of use or ornament.
2. A melody can be strengthened in three octaves or in unison.
3. The bass is generally rendered in unison or octaves by the violoncellos or basses, but exceptions may occur — as when the lowest part is given out by some other string or wood-wind instrument.
4. The 2nd violin and viola, clarinets, oboes or bassoons are often used for the middle parts, but also frequently undertake independent parts.
5. Each string or wood-wind instrument may enter alone, in 2, 3 or more parts, in unison or octaves, or in several parts.
- 6 and 7. One or more stringed and wood-wind instruments can be used together in unison or octaves, in the first case especially when playing a melody.

8. One, two or more strings may combine with one or all of the wood-wind, or vice versa.

9. All the strings and wood-wind can play homophonically or polyphonically.

The following examples in score show the majority of the various effective means of utilizing strings and wood-wind together. The contrasts in tone-colour are to be noticed in these examples. Dissonant passing and changing notes may be employed here with more freedom than before but discretion must be used. (Cf. Part. VII.)

Exercise I.

Arrange small pianoforte pieces for strings and wood-wind: the following are adapted for such a purpose.

Kuhlau, op. 88. No. 2, rondo.

Mozart, Sonata III, C, 2nd movement, andante cantabile, *F*.

" " V, C, 2nd " " " *F*.

" " VI, C, 2nd " adagio, A-flat.

" " IX, A \flat , 1st " theme and variations 1, 2, 4.

Beethoven, Sonata, op. 2. No. 2, 2nd movement and 3rd movement. (Scherzo.)

" " op. 13, 2nd movement.

" " op. 14. No. 1 and 2, 2nd movement.

Mendelssohn, Song without words No. 4, 6, 12, 13, 19, 20, 27, 30.

Rob. Schumann, Album for the Young. No. 20.

Franz Schubert, op. 33. Deutsche Tänze 1, 2, 3, 4, 7, 8, 9, 10, 12.

" " op. 94. Moments musical, 1, 2, 3, 6.

Rob. Volkmann, op. 24, pt. 1, No. 1; pt. II, No. 4, 6.

A. Jensen, op. 17, pt. 1. 'Froher Wanderer'.

Score examples.
Strings and wood-wind in various groups.

1. Gluck, Overture 'Iphigenia' (in Aulis).
Allegro moderato.

Flauto.
Violino I.
Violino II.
& Viola.
Ob.
Fg.
Corni.
Vel.
C.B.
Timp.

2. Haydn, Symphony in G.
(No. 4. Peter's Ed.) 1st movement.
Vivace assai.

Flauto I.
Oboe I.
Violino I.
Violino II.

3. Haydn, Symphony in C.
(No. 5. Peter's Ed.) 2nd movement.

Flauto I.
Oboi.
Violino I.

4. Haydn, Symphony in E \flat (No. 1. Peter's Ed.) 2nd movement.
Andante.

Flauto I.
Oboi.
Violino I.

5. Haydn, Symphony in D (No. 3. Peter's Ed.) 2nd movement.

Andante.

Flauto I. *pp*

Oboe I.

Fagotto I. *pp*

Violino I. *pp*

sempre pp

sempre pp

sempre pp

Ob. II.

6. Beethoven, Symphony in E♭ (No. 3.) Eroica.

Allegro vivace.

Flauti. *p*

Oboi. *p*

Violino I. *p*

cresc.

cresc.

cresc.

p

Musical score for Mendelssohn's Scherzo from 'A Midsummer Night's Dream'. The score is written for a full orchestra, including Flutes, Oboes, Clarinets, Violins, Violas, Violoncellos, and Contrabasses. The tempo is marked 'Allegro vivace'. The score features dynamic markings such as *sf* (sforzando) and *pp* (pianissimo).

13. Mendelssohn, Scherzo from 'A Midsummer Night's Dream'.

Allegro vivace.

Musical score for Mendelssohn's Scherzo from 'A Midsummer Night's Dream'. The score is written for a full orchestra, including Flutes, Oboes, Clarinets, Violins, Violas, Violoncellos, and Contrabasses. The tempo is marked 'Allegro vivace'. The score features dynamic markings such as *p* (piano) and *pp* (pianissimo).

14. Weber, Overture 'Der Freischütz'.

Molto vivace.

Musical score for Weber's Overture 'Der Freischütz'. The score is written for a full orchestra, including Clarinets, Violins, Violas, Violoncellos, and Contrabasses. The tempo is marked 'Molto vivace'. The score features dynamic markings such as *p dolce* (piano dolce) and *p* (piano).

15. Mendelssohn, Symphony in A mi.

Allegro non poco agitato.

Musical score for Mendelssohn's Symphony in A minor. The score is written for a full orchestra, including Clarinets, Violins, Violas, Violoncellos, and Contrabasses. The tempo is marked 'Allegro non poco agitato'. The score features dynamic markings such as *pp* (pianissimo).

16. Haydn, Symphony in G. (No. 4. Peters Ed.) 3rd movement.

Menuetto. (Trio.)

Musical score for Haydn's Symphony in G major, 3rd movement. The score is written for a full orchestra, including Flutes, Oboes, Clarinets, Violins, Violas, Violoncellos, and Contrabasses. The tempo is marked 'Menuetto. (Trio.)'. The score features dynamic markings such as *p* (piano).

17. Haydn, Symphony in G. (No. 4. Peter's Ed.) 3rd movement.

Fagotto I.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

18. Haydn, Symphony in G. (No. 4. Peter's Ed.) 1st movement.

Allegro.

Flauto I.

Oboi.

Violino I.

Violino II.

Viola.

C.B.

19. Liszt, 'Faust' Symphony ('Gretchen' movement II).

(By permission of Schubert & Co., Leipzig.)

Andante soave.

Solo.

Flauto.

Clarineti in A.

Fagotti.

Violino II.

Violino.

pp

poco rall.

a tempo

Viola.

20. Brahms, Symphony No. 2 in D.

(By permission of N. Simrock, Berlin.)

Allegretto grazioso.

Oboe I.

Clarineti in A.

Fagotti.

Violoncello.

pizz.

D. & F. 3

21. Haydn, Symphony in D. (No. 3. Peter's Ed.) 2nd movement.

9

Andante.

Fagotti.

Violino I.

Violino II.

Violoncello & Contrabasso.

22. Haydn, 'Creation' No. 29.

Largo.

Flauto I.

Flauto II & III.

Violino I.

Violino II.

Violoncello & Contrabasso.

23. Weber, Introduction to the air 'Wehen mir Lüfte zu' from 'Euryanthe'.

Larghetto non lento.

Flauti.

Clarineti in B \flat .

Fagotti.

Viola.

24. Haydn, Symphony in G., (No. 4. Peter's Ed.) 4th movement.
Allegro di molto.

25. Haydn, Symphony, Minuet.
Allegretto.

26. Beethoven, Symphony in F, No. 8.
Allegro vivace con brio.

27. Beethoven, Symphony *E♭*-ma. No. 3. 4th movement.
Poco Andante.

Flauto I. *ff* *p* *cresc.* *p*

Fagotto I. *ff* *p* *cresc.* *p*

Violino I. *cresc.* *p*

Violino II. *cresc.* *p*

Viola. *cresc.* *p*

Violoncello & Contrabasso. *cresc.* *p*

28. Haydn, 'Creation'.

Clarinet. I. in B♭. *p*

Fagotto I. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *p*

decrease. *pp*

decrease. *pp*

decrease. *pp*

decrease. *pp*

decrease. *pp*

decrease. *pp*

beut die Flur“ a.d. „Schöpfung.“

29. Beethoven, 'Leonore' overture No. 3.
Andante con moto.

Clarineti in B♭. *fz* *fz* *fz* *dolce* *pp*

Fagotti. *fz* *fz* *fz* *dolce* *pp*

Violino I. *dolce* *pp*

Violino II. *dolce* *pp*

Viola. *dolce* *pp*

Violoncello & Contrabasso. *pizz.* *p*

30. Weber, 'Oberon' overture

Allegro.

Oboi. *p dolce*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Violoncello & Contrabasso. *pp*

31. Mozart, E♭ symphony. (Satz IV.)

Allegro.

Clarinetten in B♭. *p*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

Violoncello. *p*

32. Beethoven, 'Fidelio', Act I, No. 3.

Andante sostenuto.

Clarinetten in C. *div.*

Viola. *sempre p cresc.*

Marzelline. *div.*

Violoncelli. *sempre p pizz. cresc.*

Contrab. *p cresc.*

Mir ist so wunderbar, es engt das Herz mir ein, er liebt mich, es ist klar, — ich werde glücklich, glücklich sein.

mf p cresc. mf > p cresc. mf > p cresc. mf > p

33. Meyerbeer, 'L'Africaine', Act V.

Andante cantabile.

Clarineti
in C.

Fagotti.

Violino I & II.

Viola.

Violoncello.

34. Haydn, Symphony in D (2nd movement).

Andante.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello
&
Contrabasso.

35. Mozart, 'Le Nozze di Figaro', overture.

Fagotti.

Violino I & II.

Viola.

Violoncello
&
Contrabasso.

36. Wagner, 'Rheingold' (full score pag. 137).

Fagotti.

Clarinetto III
in A.

Clarinetto basso
in A.

Fafner.

Violoncello.

Contrabasso.

Glaub' mir, mehr als Frei - a frommt - glei - ssendes Gold auch.

37. Haydn, 'Creation' (part III, No. 30).

Allegro.

Flauto I. *p*

Oboi. *p*

Violino I & II. *f* *p*

Viola. *f* *p*

Adam. *f* *p*

Violoncello & Contrabasso. *f* *p*

Ihr E - le - men - te, de - ren Kraft stets neu - e Formen zeugt, stets neu - e Formen zeugt.

38. Liszt, 'Les Preludes'.

Allegretto pastorale.

Fagotti. *p*

Violino I. *p* *div.*

Violino II. *p* *div.* *marc.*

Viola. *p* *marc.*

Violoncello. *p* *marc.*

Contrab. *p* *div.*

39. Beethoven, 'Leonore' overture No. 3.

Allegro.

Flauto. *p*

Fagotti. *pp*

Violino I. *p dolce*

Violino II. *pp*

Viola. *pp*

Violoncello & Contrabasso. *p* *pp*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

40. Beethoven, Symphony in A, No 7.
Allegretto.

Flauto I. *p dolce*

Oboe I. *p dolce*

Fagotto I. *p dolce*

Violino I. *p*

Violino II. *pizz. p* *sempre stacc.*

Viola. *p*

Violoncello & Contrabbasso. *pizz. p* *sempre stacc.*

41. Mozart, 'Il Seraglio'.

Presto.

Flauto picc. *f*

Fagotti. *f*

Violino I. *f*

Violino II. *f*

Viola. *f*

Violoncello & Contrabbasso. *f*

Ob. & Cl. *f*

Corn. *f*

Tromp. *f*

42. Berlioz, 'Harold' symphony (Serenade).

(By permission of Breitkopf & Härtel, Leipzig.)

Allegro assai. **Solo.**

Flauto picc. *mf*

Oboi. *mf*

Clarineti in C. *mf*

Fagotto. *mf*

Viola. *mf div.*

43. Beethoven, 'Coriolanus', overture.

Allegro con brio.

Flauto I.

Oboe I.

Clarinetto I in Bb.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello.

First system of musical notation, measures 1-6. The score is in C major, 4/4 time. It features a piano introduction with a rising melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *cresc.* and *p cresc.*

Second system of musical notation, measures 7-12. The piano introduction continues with more complex rhythmic patterns and melodic development. Dynamics include *cresc.* and *p*.

44. Schubert, Symphony in C, No. 7.

Allegro vivace.

Third system of musical notation, measures 13-18. This system marks the beginning of the main body of the movement. It includes staves for Oboe, Clarinetti in C, Fagotto, Violino I & II, Viola, and Violoncello. The tempo is *Allegro vivace*. Dynamics include *pp*.

45. Beethoven, Symphony in E \flat (Eroica).

Allegro molto.

Flauti. *sempre f*

Oboe I. *sempre f*

Fagotti. *sempre f*

Violino I. *f*

Violino II. *f*

Viola. *f*

Violoncello & Contrabasso. *sf* *sf* *sf* *sf* *molto marc.*

46. Mendelssohn, 'Hymne of Praise', No. 6.

Allegro un poco agitato.

Oboi. *p* *cresc. simile* *sf*

Clarintti in B \flat . *p* *cresc.* *f* *dim.*

Fagotti. *p* *cresc. simile* *f* *dim.*

Viola. *p* *cresc.* *f* *dim.*

Tener Solo. *Fin - ster - niss. Er aber spricht: Wa - che auf! Wa - che auf! — der du*

Violoncello & Contrabasso. *p* *cresc.* *f* *dim.*

schläfst, ste-he auf von den Tod-ten, ste-he auf von den Tod-ten! Ich will dich er-leuch-ten. Tromb.

C.B.

47. Beethoven, Cmi Pianoforte concerto.

Allegro con brio.

Oboi. *p con espress.*

Clarinetti in B \flat . *p con espress.*

Fagotti. *p con espress.*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *p*

cresc.

48. Beethoven, 'Egmont', overture.

Flauto. *Sostenuto.*

Oboe I. *p*

Clarinetti in B \flat . *p*

Fagotti. *p*

Violino I & II. *p*

Viola. *p*

Violoncello & Contrabasso. *p*

cresc.

49. Mozart, 'Le Nozze di Figaro'.

Presto.

Flauti.

Oboi.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

50. Mendelssohn, 'A calm sea', overture.

Molto Allegro vivace.

Flauti.

Clarineti in A.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

51. Mendelssohn, 'A Midsummer night's dream (Nocturne).

21

Andante tranquillo.

Flauto I. *pp*

Flauto II. *pp*

Oboi.

Clarineti in A. *pp*

Violino I. *p*

Violino II. *dim.*

Viola. *p*

Violoncello & Contrabbasso. *pizz. pp*

52. Cherubini, 'Lodoiska', overture.

Allegro molto.

Flauti. *p*

Oboi. *p*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrab. *p*

54. Schubert, C major, symphony No. 7.

Andante.

D. & F. 3

Tromb

55. Schubert, Cmajor, symphony No. 7.

Andante.

Oboi.

Clarinetti in C.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

Corni.

p, *pp*, *piaz.*, *arco*, *p*.

56. Mozart, 'Il Seraglio', overture.
Presto.

Oboi.

Clarinetti in C.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

f, *p*, *sf*.

57. Cherubini, 'Les deux Journées', overture.
Andante sostenuto.

Flauto.

Oboe.

Clarinetto.

Fagotto.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

p.

p, *sf*, *pp*.

58. Cherubini, 'Anacreon', overture.

Allegro.

Flauti.
Oboi.
Clarineti in C.
Fagotti.
Violino I.
Violino II.
Viola.
Violoncello & Contrabbasso.

The score is for the overture 'Anacreon' by Luigi Cherubini, marked 'Allegro'. It consists of three systems of staves. The first system includes parts for Flutes, Oboes, Clarinets in C, Bassoons, Violin I, Violin II, Viola, and Violoncello & Contrabasso. The second system continues the orchestration. The third system includes a Piano part. The key signature is one sharp (F#), and the time signature is 2/4. The score features various musical notations including notes, rests, dynamics (f, p), and articulation marks.

D. & F. 3

59. Schubert, C major, symphony No. 7.
Allegro vivace.

Flauti. *p*

Oboi. *p* *pp*

Clarineti in C. *pp* a 2.

Fagotti. *p* *pp* Cor. I in C.

Violino I. *p* *pp*

Violino II. *p* *pp*

Viola. *p* *pp*

Violoncello & Contrabasso. *p* *pp*

60. Cherubini, 'Les deux Journées', overture.

Allegro. *p*

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

cresc.

cresc.

cresc.

a 2. *cresc.*

cresc.

cresc.

cresc.

cresc.

cresc.

61. Beethoven, A major, symphony No. 7.

Poco sostenuto.

Flauto I.

Oboi.

Clarineti
in A.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello
&
Contrabasso.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for a full orchestra, including strings, woodwinds, and brass. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with dynamic markings such as "pp" (pianissimo) and "cresc." (crescendo) indicating the volume and intensity of the music. The score is written for a full orchestra, including strings, woodwinds, and brass.

Langsam.

D. & F. 3

64. Wagner, 'Rheingold' (full score pag. 43).

Flauto picc. *p*

Flauto I, II & III. *p*

Oboi. *p*

Clarineti in B \flat . *p*

Fagotto I, II & III. *a 3.*

Viola. *p*

Violoncello. *p a 4.*

Contrabassi. *p a 4.*

65. Schubert, Unfinished symphony.

Andante con moto.

Flauti. *pp*

Oboi. *pp*

Clarineti in A. *pp*

Fagotti. *pp*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Violoncello. *pizz. pp*

Contrabasso. *pizz. pp*

66. Gounod, 'Faust' (duet No. 18).

Andante.

Flauti. *pp*

Clarineti in B \flat . *pp*

Fagotti. *pp*

Arpa. *)

Violino I. *pp*

Violino II. *pp*

Viola. *div. pp*

Margarethe. *div. pp*

Violoncello. *pp*

Contrabasso. *pp*

O lass mich. o lass mich! Ich lie - be Dich. ich lie - be Dich so in - nig - lich will sterben für

*) See Harp, part VII.

Exercise II.

Arrange a song with accompaniment of strings and wood-wind. If a piece be selected by one of the older composers, care must be taken to orchestrate it in the manner of the master himself. The following may be used for such an exercise:

- Handel**, Messiah, 'Every Valley' (2 flutes, 2 bassoons and strings).
 " " 'How lovely are the messengers' (1 flute, 1 bassoon and strings).
 " " 'I know that my Redeemer liveth' (1 flute, 1 bassoon and strings).
Gluck, 'Orfeo', No. 15 (2 oboes, 2 bassoons and strings).
 " " No. 17 (2 oboes and strings).
 " 'Armida', Act III, Scene IV (1 oboe, 2 clarinets in *C*, 2 bassoons and strings).
 " 'Iphigenie in Tauris', Act I, Scene I (chor of priestesses) (2 oboes, 2 clarinets and string).
Haydn, 'Creation', No. 15 (1 flute, 1 oboe and strings).
Mozart, 'Magic flute', No. 13 (small flute, flute, 2 clarinets in *C*, 2 bassons and strings).
 " " " No. 16 (2 flutes, 2 bassons and strings).
 " " " No. 17 (1 flute, 1 oboe, 1 bassoon, and strings).
 " " " No. 19 (2 oboe, 2 bassons and strings).
Méhul, 'Joseph', No. 7 (1 flute, 2 clarinets in *C*, 1 bassoon and strings).
Weber, 'Oberon', No. 2 (2 flutes, 2 oboe, 2 clarinets in *B♭*, 2 bassoons and strings).
 " " No. 10 (2 flutes, 2 clarinets in *A*, 2 bassoons and strings).
 " " No. 16 (2 flutes, 2 clarinets in *A*, 2 bassoons and strings).
Mendelssohn, 'Elijah', No. 4 (1 flute, 2 clarinets, 2 bassons and strings).
 " " No. 37 (1 oboe and strings).
 " " No. 31 (1 flute and strings).
Schumann, 'Pilgrimage of the Rose', No. 16 (2 oboes, 2 clarinets in *B♭*, 2 bassons and strings).

These and original pieces are recommended for practice in reading from score.

Exercise III.

Arrange some nocturne or similar piece (originally composed for the pianoforte) for a solo wood-wind instrument with accompaniment for strings and wood-wind. In selecting a piece care should be taken that the music will lie well for the solo instrument. Difficult pianoforte passages may be altered in order to make the music more effective; and the key may be changed. The chief part of the accompaniment will fall to the strings, the wood-wind filling in the harmony or for decorative and occasional accompanying figures. If the flute is chosen for the solo, the small flute should be used in the accompaniment; but if the ordinary flute be used here, too, care must be taken to give prominence to the solo instrument. Two flutes are generally used as accompanying instruments, or in *tutti* for the purpose of playing the melody.

If the oboe, clarinet or bassoon is taken as the solo instrument no other of the same instruments appears in the score, generally speaking; if one or other is used, it should be used sparingly. For the capacity and tone of the various instruments cf. text and examples in score in part II.

The following pieces may serve for such arrangements:

Field , Nocturne in <i>E♭</i> .	Mendelssohn , 'Spring song' from 'Songs without words'.	Schubert , Ave Maria.
" " " <i>B♭</i> .	Gade , Album leaf No. 1.	Mozart , Adagio from the Clar.-Quintet.
Schumann , 'Träumerei'.	" Aquarellen op. 19, No. 1.	Kullak , op. 92, No. 1.
" 'Abendlied'.	Döhler , Nocturne op. 24 in <i>D♭</i> .	Isidor Seiss , op. 2, No. 3.
" 'Schlummerlied'.		Mayer , Italian Romance.

In modern music the two classes of instruments are rarely used throughout a whole piece. It is hardly necessary to give further examples, since strings and wood-wind occur together in the later exercises and their use is shown in the following examples in score.

1. Beethoven, Violin Concerto (2nd movement).
Larghetto.

2. Mendelssohn, Violin Concerto (1st movement).
Allegro ma non troppo.

3. Mendelssohn, Violin Concerto (1st movement).

4. Beethoven, Violin Concerto (1st movement).
Allegro ma non troppo.

D. & F. 3

5. Mendelssohn, Violin Concerto (1st movement).
Allegro ma non troppo.

Flauti.
Clarineti
in A.
Fagotti.
Violino Solo.
Violoncello
&
Contrabasso.

6. Beethoven, Violin Concerto (1st movement).
Allegro ma non troppo.

Fagotto I.
Violino Solo.
Violino I.
Violino II.
Viola.
Violoncello
&
Contrabasso.

7. Mendelssohn, Violin Concerto (3rd movement).
Allegro molto vivace.

Clarineti
in A.
Fagotti.
Violino Solo.
Violino I.
Violino II.
Viola.
Violoncello
&
Contrabasso.

10. Schubert, Bminor (unfinished) symphony.

Allegro moderato.

Flauti. *pp*

Clarineti in A. *pp*

Cor. *pp*

Violoncello. *Solo. p*

Fag. *pizz. pp*

Contrabasso. *pp*

11. Schubert, Bminor (unfinished) symphony.

Allegro moderato.

Clarineti in A. *pp*

Viola. *pp*

Violoncello. *Solo. p*

Contrabasso. *pp*

12. Wagner, 'Tannhäuser', overture.

(By permission of A. Fürstner, Berlin).

Andante maestoso.

Clarineti in A. *p*

Fagotti. *p*

Viola. *Solo. p*

Violoncello. *p*

Contrabasso. *p*

13. Haydn, 'Creation' (No. 21.)

Andante.

Flauto. *Solo. p*

Violino I. *pizz. p*

Violino II. *pizz. p*

Viola. *pizz. p*

Violoncello & Contrabasso. *pizz. p*

Raphael. *Auf*

14. Bizet, 'Carmen', Act III, No. 19.

Allegretto moderato.

Solo.

Flauti.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

pizz.

pp

pizz.

pp

pizz.

15. Mendelssohn, Symphony. e.

Allegro moderato.

Solo.

Flauto.

Oboe.

Clarineti in B \flat .

Fagotti.

Violino I & II.

Viola.

Violoncello & Contrabasso.

cresc.

sf

p

cresc.

cresc.

cresc.

pp

pp

a 2.

pp

16. Beethoven, Eroica symphony. 4th movement.

Allegro.

Flauto.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

p

pizz.

a 2.

p

17. Beethoven, 'Leonora', overture No. 3.

Allegro.

Flauto.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

per cresc.

fp

p

fp

21. Haydn, Symphony in D, No. 10.

Menuett. (Trio.)

Oboe I. *p dolce*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *a 2. p*

22. Gade, 'In the Highlands', overture.

(By permission of Breitkopf & Härtel, Leipzig.)

Allegro moderato.

Oboe I. *Solo. dolce*

Fagotti. *fp*

Violino I. *fp*

Violino II. *fp*

Viola. *fp*

Violoncello. *fp*

Contrabasso. *fp*

Solo. pizz.

Fl. *p*

Clar. I. *p*

pizz.

arco

pizz.

23. Wagner, 'Tannhäuser' (full score 380).

(By permission of Ad. Fürstner, Berlin.)

Sehr gehalten.

Flauto III.

Flauto I & II.

Oboi.

Clarineti in B \flat .

Violino I.

sehr ausdrucksvoll

pp

p

p

pp

24. Beethoven, Septet.*Adagio cantabile.*

Clarinetto in B \flat .

Violino.

Viola.

Violoncello & Contrabasso.

pe dolce

p

p

p

p

tr

tr

Fag.

25. Brahms, C minor, symphony, op. 68.

(By permission of N. Simrock, Berlin.)

Andante sostenuto.

Oboe I. *p dolce*

Clarinetto I in A. *p dolce*

Violino I. *p dolce*

Violino II. *p dolce*

Viola. *p dolce*

Violoncello & Contrabbasso. *p dolce*

p

26. Weber, Jubilee overture.

Presto assai.

Clarinetto in A. *con anima*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabbasso. *p*

27. Weber, 'Preciosa' No. 3.

Allegro.

Clarinetto solo in B♭.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

28. B. Crussel, op. 5, Clarinet-Concerto (F minor).

Andante pastorale.

Clarinetto solo in B \flat .

Violino I.

Violino II.

Viola.

Violoncello.

Contrabbasso.

29. Mendelssohn, A minor symphony.

Vivace non troppo.

cresc.

Clarinetto in B \flat .

Violino I.

Violino II.

Viola.

Violoncello.

pizz.

p

f

p

30. Wagner, 'Tannhäuser' (full score pag. 34).

Allegro. Solo.

Clarinetto I in A.
Clarinetto II in C.

Fagotto.

Violino I.

Violino II.

*) By permission of Ad. Fürstner, Berlin.)

31. Lumbye, 'Traumbilder', Fantasie.

Moderato.

Solo.

Clarinetto in A.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

*) These notes (o) are harmonics (see part I).

32. Beethoven, 'Prometheus', ballet (No. 14.)

Adagio.

Oboe.

Corno Bassetto.

Violino I & II.

Viola.

Violoncello & Contrabbasso.

33. Wagner, 'Götterdämmerung' (full score pag. 181).

Nicht zu schnell.

Clarinetto basso in B \flat .

Fagotti I, II & III.

Violino I & II.

Viola.

Brunhilde.

Violoncello.

Angst und Furcht fesseln dich Ar-me

44 34. Beethoven, D major symphony No. 2.

Allegro molto. Solo. *decresc. pp*

Fagotto I. *fp*

Violino I. *fp p*

Violino II. *fp p*

35. Beethoven, 'Leonore', overture, No. 2.

Solo. *pp sempre stacc.*

Flauto I. *pp sempre stacc.*

Fagotto I. *p*

Violino I. *pp sempre stacc.*

Bass 8^a

36. Weber, 'Der Freischütz', overture.

Allegro feroce.

Flauto picc. I. Solo. *tr*

Flauto picc. II. Solo. *tr*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello *p*

Contrabasso. *p*

37. Haydn, C major symphony (No. 5, Peter's Edition).

Allegro.

Flauti. *p*

Oboi. *p*

Fagotti. *p*

Violino I. *p*

38. Haydn, G major symphony (No. 4, Peter's Edition).

Andante.

Flauto I. *p*

Oboe I. *p*

Violino I. *p*

Violino II. *p*

39. Haydn, 'Creation', No. 21.

Andante.

Flauto. *p*

Fagotto. *p*

Violino I. *pizz.* *p*

Violino II. *pizz.* *p*

Viola. *pizz.* *p*

Violoncello & Contrabasso. *pizz.* *p*

Raph. Die

40. Weber, 'Preciosa'.

Moderato.
Solo.

Flauto. *p*

Oboe. Solo.

Fagotto. Solo.

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Violoncello. *pp*

41. Schubert, Unfinished symphony.

Allegro moderato.

Oboe I. *pp*

Clarinetto I in A. *pp*

Violino I. *pp*

Violino II. *pp*

Viola. *pizz.* *pp*

Violoncello & Contrabasso. *pizz.* *pp*

42. Schubert, 'Rosamunde', overture.

Andante.

Oboe I. *3*

Clarinetto I in C. *3*

Fagotto. *3*

Viola. *3*

Violoncello & Contrabasso. *a 2.* *p*

Viol. I & II. *3*

43. Haydn, D major symphony.

Menuetto. (Trio.)

Oboe I. *p dolce*

Fagotto I.

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *p* a 2.

44. Beethoven, Pastoral symphony.

Allegro.

Oboe I. *p*

Clarinet. I. in B \flat .

Fagotto. *p*

Violino I. *pp*

Violino II. *pp*

45. Mozart, E \flat symphony.

Allegro.

Flauto I.

Fagotto I.

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabasso. *p* a 2.

Andante.

[illegible]

48. Mozart, 'Titus', overture.
Allegro.

Flauto I. *p*

Oboe I. *p*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

49. Mozart, 'Titus', overture.
Allegro.

Flauti. *p*

Oboe I. *p*

Clarineti in B \flat . *p*

Fagotto I. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabbasso. *p* a 2.

50. Haydn, D major symphony.
Menuetto. (Trio.)

Oboe I. *Solo. p*

Fagotto I. *Solo. p*

Violino I. *pizz.*

Violino II. *pizz. p*

Viola. *pizz. p*

Violoncello & Contrabbasso. *pizz. p* a 2.

51. Mendelssohn, 4 minor symphony.

Allegro vivacissimo.

Clarineti in A. *Solo.* *pp*

Fagotto. *Solo.* *espress.*

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso. *a 2.*

52. Haydn, 'Creation', part III, No. 32.

Adagio.

Fagotto I. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabbasso. *a 2.* *p*

53. Mendelssohn, Hymn of Praise (score pag. 56).

Allegretto un poco agitato.

Oboe I.

Clarineti in B \flat .

Fagotto I.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

Solo.

Solo.

cresc. *sf* *dim.* *p*

cresc. *sf* *dim.* *p*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

a 2. pizz. *cresc.* *p*

54. Wagner, 'Die Walküre'.

(Sieglinde schreitet zum Schlafgemach.)

Oboe I.

Corno inglese.

Fagotto I & II.

Fagotto III.

Violino II.

Viola.

Violoncello & Contrabbasso.

ausdrucksvoll *f* *p* *cresc.* *più f*

f *p* *cresc.* *più f*

f *p* *cresc.* *più f*

f *p* *cresc.* *più f*

p *cresc.*

p

55. Wagner, 'Lohengrin' (Scene II).

Mässig langsam.

Flauto II.

Oboe I.

Corno inglese.

Fagotti.

Violino I.

Violino II.

Viola.

Männerchor.

Violoncello & Contrabbasso.

p *p* *p* *p* *pizz.* *pp* *pp* *pp* *pizz.* *pizz.* *Seht hin!*

56. Mozart, 'Il Flauto Magico', overture.

51

Allegro.

Flauto I.

Clarinet. I.
in B \flat .

Fagotto I.

Violino I.

Violino II.

Viola.

Violoncello.

57. Schubert, Cmajor symphony No. 3.

Allegro.

Flauto I.

Oboi.

Clarineti
in C.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello
&
Contrabbasso.

58. Mozart, 'Il Flauto Magico', overture.

Allegro.

Flauto I. *p*

Oboe I. *p*

Fagotto I. *p*

Violino I. *p* *f* *p* *f* *p* *f*

Violino II. *p* *f* *p* *f* *p* *f*

Viola. *p* *f* *p* *f* *p* *f*

59. Beethoven, Symphony in F.

Allegro vivace con brio.

Flauto. *p dolce*

Oboe. *p dolce*

Fagotto. *p dolce*

Violino I. *p* *pizz.* *ritard.*

Violino II. *p* *pizz.* *ritard.*

Viola. *pizz.* *pizz.*

Violoncello & Contrabbasso. *p* *as.* *ritard.*

60. Liszt, Piano Concerto in E♭. (2nd movement.)

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53

Quasi Adagio.

Flauto. Solo. *dolce espress.*

Oboe.

Clarinetto in A. Solo. *dolce*

Pianoforte. *con sord.*

3 Violino I.

Violoncello.

espress.

dolce espress.

tr.

Solo. *dolce espr.*

poco a poco riten.

molto smorz.

dolce espr.